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The hereditary soul of humanity lies beneath the web of facts and ideas. The expression of men's thoughts differ, but the root-stock is the same. All human groups, arrived at a certain degree of civilization, tend to believe, to feel, and to act in the same way. The transitory forms of art and literature hide, as it were, the continuity of the human mind; the effects of environment and the "tendencies of race" overshadow it. Thus does the drama of Japan resemble that of the Occident in general character and in the phases of its development, while in some particulars it is different. Japan is human, and Japan is Japan. The purely scenic part of the *matzuri*, or primitive religious drama, "reveals an art still infantine, but full of fancy and caricature, and fairy-like, as might be expected from a people strangely imaginative and thrilled with intense movement and realistic mimicry." The *kagura*, or mute-play with masques and music, "symbolizes the oldest traditions of the national mythology." The *sambasho*, a propitiatory dance in honor of Yorimits, an Oriental St. George, had its origin in the ninth century, "the culminating point of primitive Japan." In the imperial palace in the beginning of the twelfth century arose the *shirabyôshi*, a women's dance, which "made great inroads upon the other dances hitherto the monopoly of men." The *no* and the *kiyôghén*, with their simple action, are the element of the religious drama since the fourteenth century. During that century also the *no*, created when a spoken dialogue completed the dance and music, appeared. The popular drama owes little to the *no*, having followed a line of development independent of that of the sacred drama. Its modern representatives go back to the lyric recitation of which the Japanese are so fond. The prototype of the actors of the Japanese folk-drama is the *marionette*, — the puppet-actions have been imitated by the *shibai* actors. In the seventeenth century occurred the great development of the *kabouki*, the human or psychological drama, while the founder of the modern drama (*shibai*) was Fu-kuchi-gwen-Itchiro (1653-1734), "the Shakespeare of Japan." For both the general reader and the specialist, this book, not at all exhaustive, or decisive on most points, will prove of considerable interest.

*Alexander F. Chamberlain.*

THE WIFE OF BATH'S TALE: ITS SOURCES AND ANALOGUES. By G. H. MAYNADIER. London: David Nutt, 1901. Pp. xii + 222. (Grimm Library No. 13.) Price 6/ net.

SOHRAB AND RUSTEM: THE EPIC THEME OF A COMBAT BETWEEN FATHER AND SON. A Study of its Genesis and Use in Literature and Popular Tradition. By MURRAY ANTHONY POTTER, A. M. London: David Nutt, 1902. Pp. xii + 234. (Grimm Library No. 14.) Price 6/ net.

Both these volumes were originally theses for the doctorate at Harvard University, from which form they have been recast and elaborated. They naturally find a place in "The Grimm Library," treating of two of the most interesting topics in all the range of folk-literature.

Mr. Maynadier's "The Wife of Bath's Tale" consists of nine chapters (The English Stories, Irish Parallels, Norse Parallels, French Parallels, Irish to English, Minor Incidents of the English Poems, the Relations of

the English Tales to One Another, Possible Relations of the English Tales to Other English Stories, German Parallels), a Conclusion (pages 192-194), and five brief appendices (The Irish Manuscripts, Later Treatment of the Loathly-Lady Theme, Black Hair in the French Descriptions of Ugliness, Change of Shape under Definite Conditions, No Odyssean Reminiscences in Wolddietrich's Mermaid, Else, and Heimgerth). There is also a good index. After showing that "our loathly lady, who is most famous as the heroine of 'The Wife of Bath's Tale,' seems, in the days gone by, to have been known extensively in Northwestern Europe," and establishing the fact (previously pointed out by Mr. Whitley Stokes and Mr. Alfred Nutt) that "the oldest tale which introduces a hag like Chaucer's, whose frightful ugliness changes to radiant beauty, is to be found in Ireland," the nucleus of the poems dealt with "was an allegorical folk-tale, in which a magical hunt served to bring the hero to a remote place where he was tested by a good fairy, and received as his reward not only her continued favor, but the sovereignty of Erin." After a time the test of "fair by day only or by night only" was added, and "in this shape the story was carried from Ireland to Britain, where it eventually became what is designated in our table the English original." Then divisions and elaborations of various sorts take place, details of some of which are given.

"This tale of the loathly lady," the author thinks, "more than any folk-tale yet examined, establishes the probability that, at times, English popular stories of the Middle Ages borrowed material from Ireland, either directly, or through the medium of some of the Celtic inhabitants of Great Britain." The loathly lady in France and elsewhere in Northwestern Europe may have been derived from the Irish hag. Mr. Maynadier's suggestion of Celtic origin for the English and related tales of the ugly bride changed to a beautiful maiden may be right, but the tale itself is probably more widespread than even he recognizes. The folk-lore of Northeastern Asia and Northwestern America, for example, furnishes a number of episodes which may be brought into relation with the loathly-lady concept, though here the possibility of borrowing from Russian sources is sometimes present. The Chukchee tale of the girl who, out of compassion, married the despised and disfigured seal, — in the night he turned into a handsome man, — reported by Bogoras (*Amer. Anthr.* vol. iv. n. s. 1902, p. 621) may belong here. The primitive American treatment of the loathly-lady theme yet remains to be studied. Mr. Maynadier's book is a good beginning and deals with the European aspects of the subject in very satisfactory fashion.

Mr. Potter's "Sohrab and Rustem" is concerned with the most complete form known of the story of a combat between father and son, a theme that "has touched and inspired every nation which has produced an epic or ballad of an epic character." Chapters i.-ii. (pages 1-97), after a brief survey of the appearance of the theme in later literature, treat of its presence in purely popular and mediæval romance literature. The most important class of variants represent the father as marrying away from home in a transitory union (sometimes the father is a mortal, sometimes not). In a second class

of variants the union seems intended to be permanent (separation is caused by the father's being called away from home, or by some mishap befalling the child or its mother, or both; sometimes the child is exposed). Chapter iii. (pages 97-180) is devoted to the consideration of the peculiar features of the tale connected with the man's marriage away, the prominent rôle of the woman in wooing, etc., the abandonment of the mother and the child by the father, etc. In this chapter the author discusses, with some detail, exogamy (explaining the man's marriage away from home), matriarchy (ephemeral union, important position of woman), polyandry and polygamy (trial marriages, "bundling," etc.), divorce, sexual hospitality, the wooing and lack of chastity of women in literature, the Hindu *svayamvara* (choosing of husbands by maidens), and its analogues elsewhere. Chapter iv. *résumés* the argument. Three brief appendices (pages 207-215) treat of combats between other relations, friends, etc., the refusal to give names, and the maternal uncle in history and literature. Appendix D (pages 215-234) contains a list of works cited in the book. The chapter-headings are rather full, but there is no index.

The author's general conclusion concerning stories of the Sohrab and Rustem type, in which the child of a mother left behind, after growing up, fights with his father, is that they "have had their origin among peoples or tribes where we find exogamy, and the transition stage from matriarchy to patriarchy," spontaneous growth in various lands, has been a factor, for "the whole trend of my argument is against their having arisen in one country and their having travelled far and wide." The anthropological evidence cited by Mr. Potter does not prove satisfactorily his position with respect to the exogamic-matriarchal origin of these stories. This he seems to feel himself, to judge from his remark on page 197: "It might be asked why these tales do not exist among nations which live according to pure matriarchy, for I have produced none, and must admit that I have not yet come across any." Moreover, in the stories themselves the matriarchate does not appear characteristically. Mr. Potter's theory is certainly an improvement on the older views which saw in the contest between father and son a solar myth, a rivalry of old and new divinities of vegetation, etc., but the problem cannot be said to be solved altogether, for much new and searching inquiry is yet needed. Mr. Potter's book is both scholarly and suggestive, and while it does not exhaust the subject, gives new life to its discussion.

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EVIL EYE IN THE WESTERN HIGHLANDS. By R. C. MACLAGAN, M. D. London: David Nutt, 1902. Pp. vii + 232. Price 7/6 net.

In this book the author attempts to give "an honest account without literary varnish of the present-day influence of the belief in an Evil Eye in the Gaelic-speaking districts of Scotland." The belief in the Evil Eye in the west of Scotland (Highlands and islands) does not belong to the category of superstitious survivals found here and there in some aged individual or in some insignificant and secluded corner of the country, but "is generally